

## Chapter 1

### Shaw and His World of Drama

#### General Background

The present study focuses on George Bernard Shaw's two dramas namely *Candida* and *Mrs. Warren's profession*, picking up the issue of female supremacy, just contrary to what we see in patriarchy. Female activism is what we see as the dominant motif in these plays. Following his philosophy of female liberation, Shaw has presented his female characters attempting to subvert the patriarchy. By fusing his intellectuality, fantasy and realistic approach, the dramatist has presented the female characters to represent the radical feminism. In these two plays, we see females dominating the males. Just contrary to what we see in the stereotypical traditional society with male supremacy, we see female domination inherent in these two dramas. The males obey and have to obey the female order. The main argument of the research is that male domination upon the females is baseless and reasonless, and that social system becomes fairer and more harmonious by guaranteeing more power and freedom to females than to males.

George Bernard Shaw is a social dramatist. He acts as a revolutionary person, who puts forth his genius in changing contemporary society through female activism. In most of his plays, we see that females are more emancipated than we really see even in highly democratic society. Shaw, besides using serious social issues, also applies comical episodes in his works, so he is called a cosmic comedic playwright. As a playwright, he presents his views as a socialist who points out and tries to wipe out evil and morbid situations. Shaw's characters are real, real in the sense that they are the mouthpiece of contemporary society and challenge the morbid society. All of his dramas present evolutionary ideas.

From the literary point of view, Shaw's dramas mean a great deal to the English theater. He has provided a fresh principle of characterization and a new dramatic dialogue. Instead of timid heroines, we find intellectual, daring women instead of weak heroes, that is, men lacking power and self-will.

He has shown new methods of fusing fantasy and reality. Above all, he has made the drama, more than ever before. Shaw is original in the sense that he has not taken his morality readymade from conventional standards of good and evils, but has read his own meaning into life, given his own values to things.

Shaw took drama as an instrument of free expression of ideas. His rationalism was the moving force behind his dramas. He took drama as vehicle of social criticism. He seems to have neglected all traditions of dramatic construction and written his plays, satires of manners and realistic plays in some novel ways. Shaw's characters are vehicles of his ideas. As he seems to believe that the real drama arises from a clash of ideas, most of his plays contain social conflicts. His plays have abundance of wit. They are full of the smart talk of the fashionable society. His plays express the sham, hypocrisy and affectation of the society. The phenomena of the world has no reality, it is only an objective of perception. It is the object of the knowledge.

### **General overview of *Candida* and *Mrs. Warren's Profession***

*Candida* is a serious comedy. It is a domestic play having common aspects of day-to-day life. It does not possess any hero-heroine story or an adventure or magic story. The play has been divided into three acts. It starts in the morning and ends at night on the same day. The major characters in the play are Candida, James Morell and Eugene Marchbanks.

The play is set somewhere in London in the month of October. In the morning, Reverend James Morell, husband of Candida, reads letters of invitation and holds

discussion with his secretary, Proserpine, for upcoming meetings. Meanwhile his wife, Candida returns from a trip to London with a young boy Eugene Marchbanks, who is a poet. Eugene secretly loves Candida and he believes she deserves something more than what she has from her husband. He tells it to Morell, who does not agree with him because he believes that Candida loves him more than other things and that he cannot live without her. Further he says she has contributed a lot to make his life successful. In spite of Morell's explanation about her love to him, Eugene tries to convince Candida to leave Morell to marry him. This young man also tries to persuade her with some fabrication and tells her that her husband has just exploited her. Morell and Eugene start fighting about it, and they let Candida make the decision. Candida goes for Morell as Eugene is 15 years younger than her. She says that she has no attraction and feelings towards Eugene. Eugene and Morell both respect her decision and Eugene Left the house.

*Mrs. Warren's Profession* is a four-act play. This is the story of Mrs. Kitty Warren, former Prostitute and her daughter, Miss Vivie Warren. The play begins in a garden outside a countryside cottage where Vivie is sitting. Mr. Praed, a friend and business partner of Mrs. Warren, enters and they start a conversation. Vivie does not clearly know what her mother's profession is, so asks him about her mother's Profession but he refuses to tell her reality. Meanwhile, Mrs. Warren and middle-aged Sir Goerge Croft also join them. Croft asks Praed about Vivie's father but Praed says he does not know anything. Frank Gardener, a handsome boy of 20, who likes Vivie, also joins the group. Very soon, Mr. Samuel Gardener, the father of Frank, also appears there. Mrs. Warren is shocked by seeing him. He was the same person who used to write letters to her. But here, both of them treat each other as strangers. At night, Mrs. Warren tells Vivie about her and her business. The daughter becomes

somehow sad but she says that she is proud of her mother. At one occasion, Frank tries to insult her mother, but she warns him to respect her. Croft also likes Vivie but she refuses him. Croft tries to tell Vivie about her mother's profession which she already knows.

Samuel gets shocked when he knows that Frank is in love with Vivie. Unknown to others, Vivie is the step-sister of Frank, so Samuel refuses to let Frank marry her. Frank still tries to convince her to marry him but she denies his proposal. She tells that she has only feelings of brotherly love towards him. She declares that she is going back to her work. Mrs. Warren tries to stop her but the truth about Frank really makes her sad, so she decides to leave her mother forever.

On these backgrounds of the plays, the present thesis is based on the issue that the females have been the characters to have controlled the social power. In *Candida*, the protagonist has taken all the male characters under her control. Both Morell and Marchbanks readily obey what she tells them to do. In *Mrs. Warren's Profession* too the female characters seem prominent. The males characters are all timid and wait to do what the female characters tell them to do. It is the female characters, who make decisions regarding any issues, even very serious issues. Therefore, the issue "female supremacy and subversion of patriarchy" that has been raised in the thesis sounds pertinent and significant.

The major problems that have appeared in the course of this research are what the female characters do to dominate the males and why Shaw has favoured female supremacy over the power of males. The study is expected to proceed with objectives to identify what females characters do to dominate males, and to explain Shaw's feminist favour over the male power. By using feminism as the tool of analysis the study will come to the conclusion.

The plays under discussion in this study can have countless issues to be researched, but the study will be limited to the female activism to dominate the males' ideology. Other aspects will not be included in this study.

### **Literature Review**

George Bernard Shaw is one of the greatest playwrights of the twentieth century. His works reflect the theme of Life Force and creative evolution. *Candida* reflects the loyalty of woman. Similarly, *Vivie* and *Candida* reflect creative power. *Candida* is one of the famous plays by Shaw. A lot of critical views have been expressed on these plays. Some of the most relevant critical views are included in this review. Nicholas comments on *Candida* as a comedy and he remarks:

On the manuscript, Shaw entitled his work, 'A Domestic Play in Three Acts', specially, *Candida* belonged to a widespread mode of domestic comedy in which the wife of a seemingly prosaic husband is tempted by a more dashing or sensitive lover but eventually finds admirable qualities in her husband that had her to stay with him. (105)

Nicholas presents the flexible character of the protagonist, *Candida*. It is interesting that she moves from Morell to Eugene, and again from Eugene to Morell.

Similarly G.K. Chesterton talks about *Candida* and says it has brought a revolutionary challenge in the society. He says, "After calling attention to the remarkable fact that Mr. Shaw has done something that has never been done in the world before, he has become a revolutionist without becoming a sentimentalist. He has revolted against the cant of authority, and yet continued in despising the cant of revolt" (180). Chesterton frankly admits that Shaw brought newness to the style of play. Although he was not sentimental, he revolutionized different aspects of play writing.

The contemporary society is full of hypocrisy, vices which led most of the females to a profession of prostitution. In the context of *Mrs. Warren's Profession*, Sen and Gupta critique the society as "In *Mrs. Warren's Profession* Shaw has explained the intimate connection between white slavery and respectability and refreshment. Due to underpayment, inequality, overwork, dirt and degradation, Life Force will be handicapped. For the breath of Life Force the poverty must be removed" (5). In the above text, Sen and Gupta describe the Marxist point of view considering the payment. Focus from the bright side of the play, it supplies more information than only prostitution. They further express, "*Mrs. Warren's Profession* is remarkable not only because it portrays a romantic individualist face to face with the dirtier aspect of social life, but also because it reveals the difference between propaganda that is not art and art that is propaganda" (94). This study has lightened the hidden part of feminism of Shaw's plays *Candida* and *Mrs. Warren's Profession*.

Similarly, aspects of different school of feminism are also included. Major dialogues of both plays are interpreted from the feminist point of view. Margaret Walters adds "Shaw insists that socialism cannot be achieved by independent acts of self-sacrifice or generosity, that charity is worse than useless. So, in her private life intelligent women can do little except keep your social rank, playing or receiving the unusual wages, investing your money to the best advantage and so forth" (XXII). As a dramatist, Shaw struggled against contemporary society. He could oppose it with equal force.

Shaw is a social dramatist. He is one of the curious figures in literary history of England. He acts as a revolutionary person, who puts forth his genius in the contemporary society. He is not less than the dramatist of the English society. To this point, Henderson adds, "Like all great artist like Shakespeare, Wagner, Strauss-

who have something new and rich and strange to offer to the world, he waged on unceasing warfare with the public. He left a distinctive mark in our society. I have treated Shaw as a towering genius and one of the world's great masters of the drama.” (881). It is now clear how Bernard Shaw has studied and presented contemporary society. He represents a vivid picture of society in his dramas. His artistic skills are comparable to those of the great figures in English literature.

The Fabian society, which Shaw formed in 1884 led him to be developed as the politician and social reformer. Most of his plays are about comical subjects. So, Shaw has been called a cosmic comedic playwright. He was a socialist who knocked on every window and door of evil, morbid institutions. He was a student of society and not merely of the individual.

Shaw's characters sound real, real in the sense that they really reflect the features of contemporary society and challenge the evils of the society. All of his dramas present evolutionary ideas.

Art creates pictures as well as it helps to give lessons about morality. Art is the product of moral ideas of the author and it assures the readers about its good and evil. This artistic decoration which provides idealistic approach in drama is very noteworthy. Emily Dickenson says, “With no affection for drama as such, Shaw seized upon it as the means of putting over his ideas” (qtd. in Williamson 102).

Morality was the most important thing at that time. A good writer can explain it well in their work as Shaw did. Moral ideas in art have to be reflected with the help of some technical specialty. He often exposes social problems.

Every artist is a symbolist and moralist and can create and teach the good ideas or lesson to readers or society. The ideas and pictures go together to express the view of writer's ideas. It is the idea that determines the symbols and symbols are only

the expressions of the ideas. Every story is a work of art, which expresses the idea of the author. Shaw's dramas arise out of the conflict of ideas. The artist will imagine things not as they seem but what they appear to him. He expresses the things according to his visually. Thus, this technique expresses the personality and philosophy of artist.

His plays have abundance of wit. They are full of the smart talk of the fashionable society. In the play *Arms and the Man* the natural morality of captain Bluntschli stands in contrast to the conventional belief of Raina. The talks of the captain are full of wit. This episode is an example of the humor of situation.

Shaw is also a satirist. His plays express the sham, hypocrisy and affectation or society. The phenomena of the world has no reality; it is only an objective of perception. It is the object of knowledge. "In the language of Schopenhauer 'the world is only an idea. The will is a thing in itself'" (Gupta 11). Shaw accepts the metaphysical principle that the will appears as the reality. He regards will as a purposive idea that guides its activities. It is as active as creative. Life force strives to improve its own creation .it is the striving force before and after the conscious and the unconscious which makes Shaw a rationalist. It is rationalist that has shown that Mrs. Warren's Profession is an economic phenomenon.

In *Intelligent Women's Guide*, Shaw himself said that he has feminist ideology. Walters adds, "Shaw has been claimed as a feminist and cursed as misogynist" (XXX). Shaw makes no difference in male and female. He adds in *Intelligent Women's Guide*, "I have always assumed that a woman is a person exactly like myself" (XXX). This shows that he is a staunch feminist from the beginning of his career. To support him as a feminist the version of G.K. Chesterton says, "He is a feminist in politics, but anti- feminist in emotion" (142). The statement tells us the



clue of Shaw's feminist ideology. The philosophy of Life Force, creative evolution reside in female mind which made them superior to man. Shaw creates the most fascinating gallery of women.

Shaw always put himself on the side of feminist movement, G.K. Chesterton adds, "Bernard Shaw put himself on the side of what is called the feminist movement; the proposal to give the two sexes not merely equal social privileges, but identical" (55). His inner instinct to support feminist movement allows him to explore the characters who have feminist ideology. He had highlighted the quality of women by saying that women had been soldiers in all occasions of natural and unofficial war, as in the French Revolution.

Shaw and Henric Ibsen were persons with almost similar ideologies. Both wrote problem and plays. The following lines add the similarity between Shaw and Ibsen. "Shaw was like Ibsen in social thinking and ion case of women's emancipation" (Williamson 89). Nora of Ibsen is similar to Candida, Eliza and some of Shaw's other characters. They all fought for their self-consciousness and self-respect.

### **Organization of the Study**

The thesis is divided into three chapters. The first chapter is the introductory part of the work. Besides elaborating the topic, this chapter incorporates the research problem, objectives, hypothesis, delimitation and significance of the study. Literature review has also been included in this chapter. Further the organization of the study has also been included in this chapter.

The second chapter contains two sections; theoretical discussion and the textual analysis. To elaborate female activism, different theories of feminism have been discussed in this section; mainly the three types of feminism, that is, American,

French and British Feminism, have been discussed. The third chapter is about textual analysis of Shaw's *Candida* and Mrs. *Warren's profession*. Relevant dialogues, which represent the female's voice are taken for analysis and interpretation. Conclusion is after the analysis part and at last, there is the Works cited section.

## Chapter 2

### Female Activism in *Candida* and *Mrs. Warren's Profession*

Female Activism in Shaw's *Candida* and *Mrs. Warren's Profession* is the main issue to be discussed in the thesis. To make the issue clear, the concept of feminism is a must. Therefore, the following sections are focused on the discussion on feminism:

#### **Feminism: Concept and Types**

“Feminism is a perspective, a world view, a kind of activism and political and spiritual theory” (Ruth 4). Feminism in simple terms is the movement carried out and supported by those who advocate for male-female equality. The history of human civilization shows that male supremacy was and still is a universal issue. Supremacy would not matter if it were reasonable, but in the name of supremacy, males have been exploited females as if women are others. This othering is unjust and inhumane. The objection to it is humane, and this objection comes under the definition of feminism. Feminists have not demanded what is not to be granted; they have demanded the rightful freedom, equality and justice.

Feminism is a struggle of women for the womanhood. Feminist writers focus on the women's rights and their emancipation. They also cast their view on the liberation of women from the patriarchal society. Feminism affects the world politically, culturally, spiritually and economically. They reject the tradition of masculinity. Feminists regard women as human being. They debate for the equality of sex. Lois Tyson argues,

All feminism activity, including feminist theory and literary criticism, has as its ultimate goal to change the world by promoting women's equality. Thus, all feminist activity can be seen as the form of *activism*, although the word is

usually applied to feminist activity that directly promotes social change through political activity such as public demonstration, boycotts, voter education and registration, the provision of hotlines for rape victims and shelters for abused women, and the like. Although frequently falsely portrayed in opposition to “family values”, feminists continue to lead the struggle for better family policies such as nutrition and health care for mothers and children; parental leave; and high-quality, affordable day care. (92)

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Feminists seek to change the world as Shaw has changed. It is a change of mode of thinking that prevailed in the world. Thus, feminists fight against contemporary culture and tradition, which is male dominated. Feminists reject the wrong belief of cultural ignorance on women. Feminists aim to eliminate the oppression and discrimination on the basis of sex, race, age, class, religions etc.

The feminist theory is used for the study of sex discrimination and their power relationship. It also expresses the female voice against the dominated patriarchal society, which is clearly expressed by Kate Millett. Among the feminist writers, Virginia Woolf in the twentieth century was more significant of her writings including a “*Room of One’s Own*” (1929) supply the consciousness and women’s emancipation. The modern feminism is made stronger by the publication of *The Second Sex* by Simone De Beauvoir (1949). In the feminist world a more subtle and radical mode was launched by Simone De Beauvoir. She projects that the male writer usually

assumes female as a negative “Object” or “Other” to man who is supposed to be the dominating and defining “Subject”.

The feminist movement has been running since eighteenth century. Different writers played the significant roles for the emancipation of Women. They developed various approaches on Feminist criticism. They all interpret feminism from different angles.

French Feminists believe that western thought has been based on a systematic repression of women’s experience. They tried to deconstruct the language, philosophy, psychoanalysis and social practices and the culture. They deconstruct the male centered thinking. They claim that not only the culture and religion which support the male domination but it is language which can overcome the patriarchal dominance. Lois Tyson claims,

Additional strategies for getting beyond patriarchy have been offered by French feminism. Like American feminism, French feminism is diverse: it consists of many different points of view. Also like American feminism, French feminism believes in the importance of social and political activism in order to ensure equal opportunity and equal access to justice for women.

We’re taking a brief look at French feminism as a separate category, however, because French feminism have tended to focus more strongly on the philosophical dimension of women’s issues than have British and American feminism although American feminist theory has become, over time, an increasingly visible presence in Anglo-American feminism. (95-96)

Helen Cixous argues that until female could express their sexuality in the language, they only can overcome the phallogocentric approach. She describes the psychoanalysis of female. She deconstructed the relation of male and female e.g. sun/moon, culture/

nature, man/ woman.

These binary oppositions are rooted in patriarchal society. Here she suggests that the active partner is always the richer. So, male is the victor. Female has been always marginalized by the cultural and traditional value of the contemporary society. With the impression of Jaques Derrida's philosophy, she regards women as the source of energy, because the women used a new language for their writing. Roman Selden said that the female counterpart can overcome the male when they can project their sexuality in their writings. Her famous essay, the '*Laugh of the Medusa*' (1976) is an example of Women's writing where the women put their bodies into writing. She rejects the binary opposition of male and female and supports the deconstructive method of Derrida. Roman Selden suggested that to get rid of the patriarchal dominance, Women should invent their own language. She admires in women a sexuality that is remarkably superior to the phallic single mindedness. She insists in the libidinal impulses in Women's writing.

Cixous is convinced that women's unconscious is totally different from men's and that it is their psychosexual specificity that will empower women to overthrow masculinity ideologies and to create new female discourses. She propounds the semiotic discourse towards sublimation e.g. the gestural, rhythmic preferential language of such writers as Mallarme, Joyce and Artaud. She argues that if all the biological defenders were swept out then there will be feminist. She rejects the dichotomy between male and female.

Another important feminist is Julia Kristeva. She focuses on the differentiation between semiotic and symbolic order of language. She questions of femininity and prefers to see it as a position. Her new femininity is marginalized by the male dominated society. She opines that feminist language is semiotic and pre-oedipal.

Semiotic means the stage where baby and mother fused together inside the womb of the mother. And symbolic is associated with the law of father.

French feminism has been much influenced by psychoanalysis, the psychoanalysis of Lacan. “French feminist by following Lacan’s theories have overcome the hostility towards French shared by most Feminist” (Selden 145). To derive the meaning of the text, they placed the language as the political agenda. They opine phallogocentric as their language. This comes from within the signifying process. According to Lacan, a child when identifies himself with the phallus of the father, it will enter the linguistic order and symbolic order of language. The father signifies what Lacan calls the ‘Law’ and entering into father, the child will fall in post structuralism anxiety. The woman is a signifier and not a biological female. Lacan says that woman cannot identify with phallus and thus cannot enter into male symbolic order of language.

Luice Irigaray emphasizes on the need of woman language. Based on Lacan’s concept of symbolic order of language, they develop. She argued that female sexuality is an unknown identity. She opines that women specificity distinguishes them sharply from men. She rejects the view of Freud and Plato about women that women are irrational and invisible as imperfect man. She further expresses that female sexuality represents women’s relationship to masculine and language. She opines that “Women like the mystic is able to lose all sense of personal subjective being, and is therefore able to slip through the patriarchal net” (Newtman et al. 89).

She expresses that male sexual organ is centralized whereas female gets pleasure in touch and therefore Woman’s writing is connected with fluidity and touch. As a result her style of writing will overcome the male’s style of writing. Thus, female’s writing should express their body so female cannot be defined. K.K.

Ruthvan claims “Marx has said for the women’s oppression and Engels in the origin of the family opines that the first class oppression coincides with that of the female sex by the male, thus legitimating the familiar equation of husbands with the bourgeois and wives with the proletariat” (29).

Marxism identifies capitalism as the class system. Capitalism is a source of all oppression and opines that the subjugation of women will be due to the oppression. So, when such capitalism is discarded from the society then only the suppression of the women will be removed from the society.

American feminists focus on the text analysis. There are two modes of American feminism. They are the feminist critique or feminist readers that are propounded by Elaine Showalter, Kate Millett, Carolyn, Heilbrun and Judith Fellerly etc. Feminist critics may deal with books written by man. Kate Millett in her *Sexual Politics*, expresses about the male author e.g. Norman, Mailer, Henry Miller and D.H. Lawrence. They follow the ideological model. These critics examined the women’s position in patriarchal ideology.

Kate Millett expresses that Feminism is a political theory a cultural and spiritual product where gender discrimination is wiped out and women were allowed to take free breath as man do in the society. Millett’s approach is concerned with the study of social, institutional and personal power relations between the sexes.

Male is the overall of power in the society and females are kept under the patriarchy and it forms the ideology of power. She opposed this view of patriarchal cultural hegemony and fought a struggle for the emancipation of women from such oppression. Her sexual politics opens the way of the women’s emancipation. It clearly marked the way in the political feminist writing on literature. She opines that patriarchy (the father figure) oppress the women in the society. They treat women as



inferior, taken as good wife and underpaid. They were bound to keep under the four corners of the domestic rule. Millett tries to differentiate the gender and sex. Gender is a cultural meaning attached to sexual identity whereas sex is biological aspect. With the sexuality the gender should not be isolated. Male should not dominate the female. Sexual politics means the fighting against the unequal relation of domination and ordination by the male counterpart.

Women were taken as inferior and they were looked as black, working class. But Kate Millett approached the view that these all should be whipped out and women should be treated as human not as female or oppressive group. The gender plays an important role here. Gender should be treated equally by the cultural and traditional as well government's rules and regulations. Roman Selden adds:

The arguments of each oppressed group takes, similar forms: the oppressor is seen as consciously endeavoring to sustain the oppression indefinitely through ideology; each defends its members against misrepresentation and stereotyping in fiction and the media; and each conducts a 'political' struggle to raise consciousness among the oppressed and to effect a radical change in the power relations between oppressor and oppressed. (138)

This argues that this theory is one which helps to wipe out the ideological oppression of women by man. In sexual politics Kate Millett becomes a critic of patriarchal culture. She pointed at male's oppressive rule on female in her book. The domination and subordination among the gender is regarded as another hetero-sexual oppression. She opines that male writer in their fiction exposed oppressive sexual politics. They (feminists) regard male dominance as the primary thing which is unique in social and economic forms of oppression.

Another group of critics including Sandra Gilbert, Susan Guber and Elain

Showalter propounded other models of feminism. They prefer on feminist writing or Gynocriticism. Gynocritic means the study of women as writers and its subjects are the history, styles, themes, genres and structure of writing by women. Showalter's *Literature of Their Own* (1977) and Sandra Gilbert and Susan Gubar's *The Mad Woman in the Attic* are only the most valuable examples of gynocritics.

British Feminism is another important mode of feminism. They focus on cultural practice, products and knowledge. They emphasize on art and culture. Rosalind Coward looks at the female desire among the various cultural phenomenon. They opine that there is relationship between author, text and sex and said that a feminist text can be made by male or female author which is political and cultural and is not biological.

Talking about the British feminism, Marc Cavini writes:

The definition was widely shared by scholars writhing in the 1960s and 1970s, both immediately before and after the grass-roots explosion that was the Women's Liberation Movement. Whether or not that referred to the nineteenth-century women's movement as the "first wave" of British feminism's history, they shared four assumption. First, that 'feminism/feminist' and 'the women's movement' were interchangeable terms. Second, that the principal preoccupation of the women's movement had been securing equal rights with men, above all the right to vote. Third, that suffrage organizations had fallen silent in August 1914, dutifully side lining their demands in the name of the national emergency. Finally, that the movement had definitively collapsed sometime around 1920, following the partial securing of the vote in 1918. their challenge was to explain this victory in light of the alleged wartime quiescence of women's suffrage activism. (3)

The oppression of women comes in many forms. Liberal feminists and Radical feminists both are parts of feminism. Liberal feminists argue that both sexes are equal but the female lack opportunity as male in any works.

Moreover, I choose American feminism as a tool to analysis the texts. It is also known the second wave of feminism. American feminism criticizes on the books written by male. Here, Shaw writes plays in support of female. Man is slave of woman. However, contemporary society is patriarchy, Shaw's plays conquer the power of woman in society.

### **Shaw as a Feminist**

Shaw is regarded to have been one of the greatest writers who wrote mostly about women. The social characteristic of the contemporary period is different from Shaw's society in the dramas. As a revolutionary writer, he has tried to uplift the status of women in male dominated society. Shaw was much influenced by womanhood. Thus, Shaw loves womanhood; he respects them because most of his plays are due to the influence of his wife and lovers.

Shaw's interest in woman was less emotional than intellectually sympathetic. To the end he maintained in play, prose and private life, that the Life Force is the one which aspire him to do his works. Life Force is the important aspirations of human life and society. He thought that women had been the victim of man's own sense of superiority. So they had to play a wider part in the world than just bearing and rearing the children (.....). This shows that Shaw had a wide imagination on women not only in real life but also in his plays women are raised and appreciated.

Shaw was a great character creator. Through his characters, he played a part of social reformer. His characters become his mouthpiece. Shaw's female characters are new. He portraits them in such a way which made him feminist. He invented woman

before he discovered himself. They are filled with the ideas of self-sufficiency, so they fight against the patriarchal society who dominates the womanhood.

### **Shaw's Relation with Women**

George Bernard Shaw was progressive writer. His relationship with women since childhood led him to formulate the writings in support of female characters. Shaw did not get much from his mother since childhood. He had been neglected by mother's warm love. This impression strike into his mind and in contrast he propounds lady in his plays who always love and guide the male counterpart. His *Candida* is an imaginative woman.

His social views are summed up in the *Quintessence of Ibsenism* and the *Perfect Wagnerite*. The *Quintessence of Ibsenism* expressed his ideas about feminism. K.K. Ruthvan expressed "George Bernard Shaw, who thought a man was simply a woman without petticoats, believe himself to be as good a feminist as Mary Wollstonecraft, and wrote the *Quintessence of Ibsenism* in an attempt to prove it" (11). These words suggest that Shaw was one of the feminists. He favors women and fought against patriarchy. The equality between sexes has been focused in his plays. Feminist ideology is embodied in some of his female characters like *Candida* and *Vivie*.

### **Shaw's Female Characters**

Shaw's *Candida*, who asserts her independence, is able to control and manipulate her husband (Morell) and her lover (Marchbanks) both belong to herself. In *Candida*, Shaw influxes the mother's respectability too. *Candida* is not an ordinary wife to be just loved and used as drawing room furniture. She has got her own way of life and independence. In the scene where *Candida* was to choose one between his lover and husband, she chooses her husband because he is weaker and he needs her

help. This capacity is the most distinctive of her feminist identity. Men are simply boastful of being the woman's guide and their guardians. But Candida is the wife who guides and remains guardian of husband. Without Candida the life of Morell, her husband, who is a social preacher, is hollow. She made her husband master. She is the pursuer and Morell is pursued. She expresses her views:

CANDIDA. I build a castle of comfort and indulgence and love for him, and stand sentinel always to keep little vulgar cares out. I make him master here though he does not know it, and could not tell you a moment ago how it came to be so. (Shaw, 32)

She succeeds to prove that a wife's attitude to her husband is not only a romantic one but generous and unselfish. Here, man is in silence whereas women prove the superior feeling. The so called masculinity of the society has been rooted out by the dialogues of Candida. Both male characters became the victim of her supremacy. The centrality of Candida gives her own feminine identity. She became the important figure for both males. Candida represents the English woman.

Shaw's original idea of feminism has been expressed through some of his female characters. Similar expression is found in Camille's *Sexual Persona*. He is a feminist and he supports the female supremacy. He says, "Her centrality is great obstacle to man whose quest for identity she blocks. He must transform himself into an independent being, that is a being free to her" (9,10). Camille expressed the female superiority to masculinity. Masculine has to search for their identity. The universe is created by women.

George Bernard Shaw's aim in delineating Candida as an illustrious figure is quite clear. He is acknowledging the power of a woman over the youth in revolt. She is a realistic woman. She retains a higher brilliance, higher Life Force power that

neither the preacher nor the poet can approach. Candida differs from those women characters of conventional dramas who are normally passive and are often seen longing for passion. In fact, Candida is a lady of Shaw's choice and preferences both.

*Mrs. Warren's Profession* presents the pictures of hypocrisy and vices prevailing in the male dominated society. Shaw has chosen Vivie and Mrs. Warren as his female characters who appear to be strong ladies in their own ways. He has created these characters as the realistic women with reason.

Most probably Shaw is in a quest of a 'New Women'. So, Vivie is a new woman. As women, she may grant excuse to her mother but she scorns her profession. Vivie has a craving to be herself. In order to entertain that powerful desire it is natural for her to know first what self is. Vivie intentionally withdraws herself from her mother and her party preserve her own style. She believes that women can enhance their ability by themselves and that they have rare chances to improve yet. She presents herself as a woman of business with an extraordinary capacity. She sounds to be a misandrist and misogynist as she hates marriage because she did not like to fall in trap of a husband. She fights against patriarchal society for her emancipation.

Shaw always places females in front of males. G.K. Chesterton adds: "In short, that woman disposes a long time before man purposes. In this play, the woman is made pursuer and man is the pursued" (208). Clearly, Shaw prioritizes the sovereignty of females over males to mean that women have great roles in the success or failure of males life. The story of Eliza Doolittle in '*Pygmalion*' is the story of transformation. Through Eliza, Shaw is mocking at the follies of such persons who consider themselves for superior on the basis of clothes, houses, accents.

Major Barbara hails from the world of religion and power. She is energetic, enthusiastic and a woman of religious mind. Undershaft Shatters is Barbara's proper

place. It is a sort of transformation of Barbara from the world of imagination to the world of reality. Similarly, Saint Joan born as a simple lady develops into a freedom fighter and dies as a martyr and is later immortalized as a saint. Shaw has picked her up from the historical legend but shapes her in accordance with his own way and appreciate her as a military woman. She is stronger than male. She fought for the independence of her country. The feeling of nationalism is coincided in her mind. Thus she is the most violent woman and has an unforgettable personality who has the individuality to live in her own right.

Shaw's main feminist ideology is expressed by his female characters. The dialogues, voices, ideology of female characters are from Shaw's idea of feminism. Even in male dominating society, he creates women who are superior to male. The vitality, courage, intelligence are more in woman than male. Women can subordinate male very easily and made them feel that woman is the prime mover, guider in the society.

### **Female Activism in *Candida* and *Mrs. Warren's Profession***

This subsection includes a brief survey of the context under which the interpretation of Shaw's *Candida* and *Mrs. Warren's Profession* is done. The important dialogues of female characters are taken for analysis. In this context his plays have been taken to interpret in the light of feminist perspective. This criticism regards the role of women as the most determining factor for the betterment of the society. This work will also analyze the female independence throwing light on the atrocities created against women. The context is of greatest importance and there is a direct link between the content and the writer. Feminism is the main social issue of the twentieth century thinking. Women had been undertaken as servant and machine of child bearing by the patriarchal society. So, the females have raised the question

which helps to emancipate themselves from male dominating society.

The feeling in oneself is unrecognizable and in a disguise form his feelings are expressed in the play. Feminist criticism believes on the equality and superiority of female in male dominated society. The female counterpart tries to escape from the submission of male. From the beginning of the society, the patriarchal culture was based on male domination. Female were kept and educated only for better wives, mothers and beloved. This idea strikes the mind of Shaw.

Life is dynamic, never static, ever changing, never still. He thought that men and women should be progressing and changable themselves accordingly. Thus, this criticism will enable us to observe the inner mind of Shaw exposed his extraordinary knowledge for women in his plays with the creative evolution he put women in the highest pedestal order. Once he claimed “I have always assumed that a woman is a person exactly like myself” (qtd. In Walter XXX). As a revolutionist, Shaw was against men’s sentimentalism and support the female counterpart. He always tried to equalize the women with man. He sees man in woman. He tried to abolish the ill treatment on women by men. His mental energy has been a strong weapon in shaping the ideal society. The environment he has created only for the uplift of the women in the dramatic world is unmatched. He views that in order to ascend themselves, the women should make themselves powerful through education knowledge and intelligence.

Shaw feels that though women are kept in social disadvantage; though she had been excluded from the society yet she dominates the domestic world and equalizes herself with man (...) Shaw tries to substitute he for she. He is always in support of women’s emancipation and put them as superhuman being. Though Shaw’s unconscious created the male dominated society yet he equalizes it referring women



as superhuman beings.

### ***Candida in Candida***

*Candida* is a pleasant play. The analysis of the dialogues will suffice to demonstrate *Candida's* strong stand on feminism. In the play the characters are more or less related to her life. In order to make the better human world female should fight against patriarchy and prove their superiority to man. With this view Shaw had examined the men women relation in most of his dramas. His female characters are superior to male character. The following expression justifies the woman superiority even from male point of view:

MORELL. It's all true, every word, What I am, you have made me with the labor of your hands and the love of your heart. You are my wife, my mother my sister. You are the sum of all loving care to me. (III. 32)

Morell the typical Shavian hero, surrenders before his wife and convinces that She is the maker of him. *Candida* is superior to the husband. She is the super woman. She showed him the path of success of life. This idea coincides with the idea of Simone De Beavoir;

The young man desiring and loving, experiences the resistance, the independence of the woman desired and loved; in marriage, he respects woman as life and mother and in the concrete events of conjugal life she stands there before him as a free being. He can therefore feel that social subordination as between the sexes no longer exists and that on the whole, in spite of differences, woman is equal. (qtd. in Schneir, 15)

In the voice of Morell, we find the superiority of female. In conjugal life of Morell and *Candida*, *Candida* seems to be more important being. Because of her intelligent and knowledge she possesses, she deserves to be labelled as the lady with the

superwoman characteristics. Man cannot live without woman. She is the subject here and Morell becomes the object. In Nora's Doll's House Nora was the doll but here Morell becomes the doll. Shaw has pictured women in the higher order than man. Female dominates the world and male is submissive to women. She is the self and is the other in the life. The following statements from Intelligent Women's Guide claims, "Motherhood gives women a power and importance that they can attain to at all. In so far as it is a slavery to nature and not to man; indeed it is the means by which women enslave men. And thus create man which is called, very appropriately, the woman question" (Intelligent Women's Guide XXIII, 200).

Shaw found that power resides on women, in her sexual and maternal ascendancy. As a socialist Shaw's cultural construct allows women to be free from the subordination. Woman is not a slave to man rather a man becomes a slave to women. Shaw's philosophy of creative evolution explains that female is the creator, she creates and intellectualizes the world.

Marchbanks, the lover of Candida has been provided with honor and truth. The honor and truth which Marchbanks got is only due to Candida and due to her only effort and intelligence. He appreciates her; he praises her that she was the one who made him great. Without her he could not live reputable. She is the one who makes man's life happy and true. Marchbanks appreciates her mistress and he recalled her name Candida, Candida.

MARCHBANKS. "... I must say that now, because you have put me on my honor and truth, and I never think or feel Mrs. Morell, it is always Candida." (ActII, 25)

The above statement strongly supports Candida as dominating figure than her male counterpart. Her two male counterparts are hovering all around. She provides her help

for both of them to make them gentlemen. Candida limits the male power and frees herself from male domination. She embodies the true feminist ideology.

It is said that a man is to confirm the biological superiority and he dominates the females. But such maleness is not found in Shaw's male character, rather he has been presented as a weaker sex and female stronger. He takes women as master and guide, who lead males to right path.

In *Candida*, the female character Candida protests the social pressure and emancipates herself from the snares of patriarchy. Her actions reveal her superiority and speech is powerful. She flees from the trap of manhood. She orders Eugene, her lover, to help her in kitchen too. Besides, she dominates the domestic world. She is faithful to her husband. Candida is a realistic woman, an advocate of feminism. She has been able to Silence men here.

The feminist idea of Shaw is strongly supported by the ideas of Simone De Beavouir "That manhood as we know is a social construct, that is that the subordination of female to male does not represent an immutable state of nature but is the result of various social forces. One is not born, but rather becomes a woman" (qtd. in Schneir,4).

As her image of woman, Candida is not only a woman. No one can try to cheat her, subordinate her because she is not a made woman by Shaw and her contemporary situation. To her the conventional ideas of marital fidelity meant nothing in comparison with the demands of that higher morality which is the source of her compassion for the unfortunate young. She is not the object as male culture thinks but she is the subject who is the main actor of the family.

Candida is a mother by vocation, sexually uncommitted to any man. She is bound by no law other than her will where resides a higher will, which is divine. It

does not mean that she evolves the image of the Bridge of God, like John of Arc. (...). She simply makes the impression that she is a vigorous feminist who is determined to be valued at her proper worth and who captures the first opportunity to make her position clear in the family. This demands her to make her husband realize the truth.

In a real sense, both Morell and Marchbanks cannot prove to be worthy mates of Candida as the former is over conceited of his position and dominance and the latter merely an imaginative young man who has not been able to display enough desire and credibility to be her husband. Though he seems to be overconfident outwardly, her evaluation on him cannot convince her to be his female partner. Further she is not a woman who is easily carried away by her emotion; she has got real capacity to evaluate the situation objectively, that is, she decides on the basis of who needs her in a real sense.

Once Marchbanks realizes his mistake that he does not need a wife but Morell does. Candida lets him go with a cruel remark for him to remember that she is fifteen years older than him and thus difference will increase in meaning with time. She convinces him in convenient way:

CANDIDA. (going to him, and standing behind him with one hand caressingly on his shoulder) Eighteen! Will you for my sake, make a little poem out of the two sentences I am going to say to you? And will you promise to repeat it to yourself whenever you think of me?

MARCHBANKS. (without moving) say the sentences.

CANDIDA. When I am thirty, she will be forty-five. When I am sixty, she will be seventy-five. (III.32)

She proves herself a clever woman who manages to control the situation. She strong enough to manipulate others, especially males with her eloquence.

In male dominated society, female is taken as inferior human being to male. But in Shaw's world Candida is made superior to male counterpart. She plays the dominant role of a good wife as well as a good activist. Her words, actions and spiritual purity help her to overcome the male even in male dominated society. The society of George Bernard Shaw is female dominated in contrast to the contemporary society which is male dominated. In this play, Shaw seems to believe females can lead the society far better than men if they are given opportunity without reservation. To support the ideas of Shaw K.K. Ruthvan claimed "One is not born, but rather became a woman" (45). Candida's efforts to equalize the woman with man is clearly discernable in the play. She believes a woman is made woman by culture and poor education. Bernard Shaw views woman as the prime mover in the society. She rules the domesticity very well, and helps her husband with various ways. Just contrary to the patriarchal practices, Morell becomes the doll, and Candida the doll maker.

We do not generally expect a woman openly rejecting a company of a person being in close relation for a long time, but as a bold and straightforward woman, Candida disposes Marchbanks in a playful way:

CANDIDA. (with infinite reproach)" you don't know, Oh, James! James! [To Eugene, musingly] I wonder to you understand, Eugene"[ He shakes his head helplessly, not daring to look at her]. No, you are too young. Well, I give you leave to stay: to stay and learn. [she comes away from the heart and places himself between them].

Now, James! what the matter? Come: tell me. (Act III, 30)

She does not care what the youth might feel at her words; she expressed the reality. This is what Shaw's characters are real.

Candida is teaching something to these two males. Males are hovering on and

around her. Both want Candida to be their wife and lover. Without her they cannot live and enjoy life. She is showing them the best way of life. She dominates the world. She seems to know for better ideas than these two male counterparts. She dominates them and boasted that they are too young to understand. She understands more and far better than these two person. She represents the feminist ideology.

Morell, though a respectable personality in the society, he seems fully dependent upon Candida. He accepts that without Candida his life is nothing. In every tiny things, he depends on Candida. Candida cares her children as well as house.

MORELL. So they are: she's only coming up for two days, to get some flannel things for Jimmy, and to see how we're getting on without her. (Act I, 3)

Morell is telling something to Lexy in order that Candida cares home and she has made it perfect. This sounds like the opposite voice of contemporary male dominated patriarchal society. Without woman, everybody's life will be messy.

In patriarchal society males dominate the world. Bernard Shaw counters this practice and advocates for the female dominance. Female is always superior in Bernard Shaw's plays. He always respects womanhood. He thinks that, man's progress, richness and happiness are the outcomes of impression, compassion, courage of woman.

Even today a woman is heavily handicapped though her situation is beginning to change. Instead of the contemporary society, Shaw creates a new world where women represent more superior position than males. She is the essential as oppose to them. She is the subject and they are objects. She is the absolute and they are the others.

Accepting the importance of a female partner in a male's life, Shaw advises, all males to get married. His advice comes out through Morell:

MORELL (tenderly). Ah, my boy, get married—get married to a good woman; and then you'll understand. That's a foretaste of what will be best in the Kingdom of Heaven we are trying to establish on earth. That will cure you of dawdling. An honest man feels that he must pay Heaven for every hour of happiness with a good spell of hard, unselfish work to make others happy. ...  
(I.3)

This tells how he is in indulgence of the love of Candida. She is not such a selfish woman who only thinks for herself. Through her behavior, she teaches how important women are for men. Candida is well aware of her husband's weakness and she loves him to make him feel that he needs her help.

Candida shelters her husband and protects him. She loves him and sympathizes in so far as she can and comforts him. The dialogue is most magnificent. She influenced them to feel that they need her help. She sits between them. They confront her together and demand that she shall choose between them. Candida dominates the world of her domesticity. Like Shaw, Simone De Beavouir argues: The young man, desiring and loving, experiences the resistance, the independence of woman desired and loved in marriage, he respects woman as wife and Mother, and in concrete events of conjugal life she stands there before him as a free being. He can therefore feel that social subordination as between the sexes no longer exists and that the whole in spite of differences, woman is an equal (qtd. in Schneir,15)

Likewise Shaw's Candida in conjugal life stands as a free being. She dominates the males who are in need of her security, protection and love as nature.

This shows that she is the main subject of them. Camille compared woman to nature:

Woman is compared to nature. As nature is self-sufficient and all the creatures are under her wish. Nature is woman's cycles. Woman's centrality gives her a

stability of identity. She does not have to become but only to be her centrality is a great obstacle to man, whose quest for identity she blocks. He must transform himself into an independent being, that is a being free to her. If he does not he will simply fall back into her. (9-10)

The above statements support the words of Candida. Camille compared female with nature. Nature is pure, and she cares all creatures under her. Nature creates living beings and she protects and runs them smoothly. Similarly, woman creates new human beings. Nature loves to all living things, a woman provides her calm and warm love for her creatures.

Candida is Shaw's strong female character. George Bernard Shaw tries to expose the feminist view and creates Candida to dominate the male counterpart. He is very much successful in conveying the message through Candida. Her mind is pure and clear, so she is boastful that she has never made a mistake. She feels that she has always done good. She has been the guiding force in establishing the arrangements and has been an essential hand with household power. Her idea is more emphasized by the illustration of some ideas of Camille "Physically and psychologically they (females) are serenely self-contained. They may choose to achieve, but they do not need it. They are thrust into the beyond by their own fractious bodies. But men are out of balance" (20). Candida is physically and psychologically happy as well as self-contained. But these fellows (Morell and Eugene) are out of balance. They try to capture Candida into their hands. But the bold lady does not fall in their trap and remains always self-contained and independent. The emancipation of womanhood is positively exposed here.

Shaw propounds a culture where women were given prestige, education and importance. In such fruitful culture she develops her full identity and protects and



captures both fellows in her mist. She remains always on higher position than them. The intelligence and knowledge of Candida is sharper than that of her male counterpart. Candida is a male who only wears petticoat. She requests her husband to carry out his manifold duties as a socialist cleric and lecturer. This is what Shaw meant to expose in the play:

CANDIDA. ... I build a castle of comfort and indulgence and love for him, and stand sentinel always to keep little vulgar cares out. I make him master here though he does not know it, and could not tell you a moment ago how it came to be so. (III.35)

She says that she has made him master. Candida claims that she has been Morell's mother and his sisters and wife and mother to his children all is due to her power. Shaw suggests once that the woman who marries his hero, is a really powerful and convincing woman, can only do it by making her a highly objectionable woman. Morell and Marchbanks become helpless, fragile males afraid of life and love. Male becomes the victim of female pride here.

Candida's husband was made a prominent member in the society by herself. It shows that he has no courage to improve himself. He needs her help. She is the one and he is the other. The above ideas of Shaw coincides with the feminist version of Simone De Beauvoir: "...the young man, desiring and loving experiences the resistance, the independence of the woman desired and loved, in marriage he respects woman as wife and mother, and in the concrete events of conjugal life she stands there before him as a free being" (qtd. in Schneir 15).

In a moral society, a female like Candida is needed. Here he expresses that marriage is neither an ecstasy nor a slavery, it is a common wealth. The wife is asked to decide between two men, she chooses the weaker one and he has more need of her.

Here Candida is compared to Eliza Doolittle. Eliza does not choose Higgins rather she chooses the former one (Freedy) who is weaker, Shaw here tries to show that every woman has right to choose her husband for livelihood. By vocation, she is the creator of a superman.

Without Candida the life of Morell, her husband, who is a social preacher, is hollow, she made her husband master. She is the pursuer and Morell is pursued. She succeeds to prove that a wife's attitude to her husband is not a romantic one but generous and unselfish. Here, man is in silence whereas women prove the superior feeling. The so called masculinity of the society has been rooted out by the dialogues of Candida.

Candida is a vigorous feminist and wants to be valued at her proper worth. She makes her position clear in the family. There is her own emancipation. She is Shaw's superwoman, an image of 'New Woman'. The concentration is on the main theme throughout the play. The main focus is on Candida's feminist philosophy. As a socialist for the happiness of human being that the turn over culture and customs of society as well as moral conventions must be broken up and changed. Candida's smiles, her irony, her maternity and the charm of her perfect control help her to stand confidently before the society. Thus, Candida embodies Shaw's feminist ideology.

### **Mrs. Warren and Vivie Warren in *Mrs. Warren's Profession***

*Mrs. Warren's Profession* falls under the category of unpleasant Plays. Its main theme is that prostitution comes into practice in a society where the social system is poor. It is caused due to underpayment to woman and undervalue of women. In this sense, the play is the reflection of Marxist feminism, which advocates that one of the causes of discrimination between male and female is outcome of differentiated wages.

We find Mrs. Warren is deprived of her physical as well as mental facility. For her day to day life, she becomes profession prostitute and leads her life happily. In order to moralize the society, Shaw wrote *Mrs. Warren's Profession* and he focuses less attention on arts than on morality.

We can vividly see that female support another female even she does not know about her. Patriarchy mentality character like Praed tries to control over the female character Vivie by using the tag of her mother's characterless profession but she never has been slave of these kind of mentality.

VIVIE. Don't suppose anything, Mr Praed. I hardly know my mother. Since I was a child I have lived in England, at school or at college, or with people paid to take charge of me. I have been boarded out all my life. My mother has lived in Brussels or Vienna and never let me go to her. I only see her when she visits England for a few days. I don't complain: it's been very pleasant; for people have been very good to me; and there has always been plenty of money to make things smooth, don't imagine I know anything about my mother. I know far less than you do. (I,5)

As she claims she hardly knows her mother, her mother kept her away from her to protect from the evil eye of the society that they live. She never wants to involve her daughter in the same profession. And also she want to keep the secret about her profession to her daughter.

In *Mrs. Warren's Profession*, Vivie plays the important role. Both Mrs. Warren and Vivie are courageous ladies. They are women of reason and reality. Shaw favors women and thinks that women do not easily become prostitute by themselves, but they are made prostitutes by the social forces. Mrs. Warren tries to convince her daughter that she is too young to understand the world and the society yet.

MRS. WARREN. But you don't know all that means; you're too young. It means a new dress every day; it means theatres and balls every night; it means having the pick of all the gentlemen in Europe at your feet; it means a lovely house and plenty of servants; it means the choices of eating and drinking; it means everything you like, everything you want, everything you can think of. ... (IV,48)

Mrs. Warren is a strong woman who did undershaft for rearing her baby. In order to raise, to educate and to fulfill the needs and desire of her daughter, she placed herself in such profession. She wants to show her daughter a good, intelligent and self-contained family woman. Vivie finds courage in her mother and explains:

Vivie: My mother, you are a wonderful woman: you are stronger than all England. And you are really and truly not one we bet doubtful-or-or-ashamed?" ( II. 23)

Mrs. Warren is a strong, bold woman. Shaw projects his feminist ideology on Mrs. Warren. She made her superior to all English people. Mrs. Warren is taken as power of nature. As nature is self-sufficient and all of the creatures are under her wish. Mrs. Warren also keeps the hunting male in her control. She satisfies them sexually and emotionally. Most of the English people cannot live without her. She becomes the subject here and male becomes the object.

Shaw's ideas on woman are similar to the ideas of Camille about women "Nature is women's cycle. Women's centrality gives her a stability of identity. She does not have to become but only to be. Her centrality is a great obstacle to man, whose quest for identity, she blocks. He must transfer himself into an independent being, that is, a being free to her. If he does not, he will simply fall back into her" (9-10). Women are comparable to nature as the source of energy, beauty, love and even

danger in some occasion.

In *Mrs. Warren's Profession*, the major female character is glorified even if she is involved in prostitution. Shaw's view is that the character is so bold and strong that she embarks on even the activities that the society has negative eyes. Mrs. Warren understands that because of social forces, she has to do that so called lowest level job, but at the same time she challenges the social system by capturing males in her grip.

Although, Croft thinks female is an object to see and pleased eyes. It is one of the major problematic thought of contemporary society. But, fighting against these, Mrs. Warren warns Croft. She seems very strong woman who has power to frighten male character.

CROFTS. There no harm in looking at her, is there?

MRS WARREN. I'd put you out and pack you back to London pretty soon if I saw any of your nonsense. My girl's little finger is more to me than your whole body and soul. [Crofts receives this with a sneering grin. Mrs Warren, flushing a little at her failure to impose on him in the character of a theatrically devoted mother, adds in a lower key] Make your mind easy: the young pup has no more chance than you have. (II,17)

Women's identity is captured by the male power. The sexuality, which Mrs. Warren projects for her livelihood is to remain independently from husband's grasp. She is very courageous and sensitive lady. She becomes the victim of male subordination. As a prostitute she tries to hunt the man of England. Though some have argued that she becomes the victim of patriarchy. But the bold behavior, courage to remain free from the male culture, she tries to escape from the so called business. But the economic scarcity and means to rare and bring up a daughter she has to remain silent.

Discussing woman's language Walter says: "The problem is not that language

is insufficient to express women's consciousness but that women have been denied the full resources of language and have been forced into silent" (255). She expresses that women find difficulty in expressing their inner ideas. Similar ideas are found in Mrs. Warren. Her voice is locked, she forced to run the business. She made her daughter a courageous and violent woman. The answer to her suppression of male power is the creation of her daughter as independent and self-confident lady.

Vivie is a strong, intelligent and courageous lady. She is different from her mother. Both Frank and Praed are hovering on her. They wanted to make her life partner. Instead she rejects them, captures them under her own fist and says:

VIVIE: I must be treated as a woman of business, permanently single (to Frank) and permanently unromantic (to Praed) (III.34).

Vivie acts superior to Frank and Praed. She is the manipulator here and those two fellows become the manipulated. She is the one and they are the others. Shaw projects Vivie with the feminist ideology. She subverts patriarchal norms and makes these two persons running on and around her. She chooses the business which is different from her mother.

Vivie is a courageous, kind and sensitive lady. She dislikes her mother's profession after she knew about her mother's profession. The masculinity of Praed and Frank tries to keep her in their control. Praed and Frank are hovering on and around her to attack her, but her courage and intelligence help her to remain permanently unmarried. She charged them for pursuing her. The men remain silent here. She strictly maintains her strength. She renders as feminist from various images. That she says she is "Woman" and hates male power. She escapes from male power. She claims that whenever she needs the help of Praed, he never helped her that's why she never expects anything from him.

PRAED. I really cannot. I appeal to your good feeling. [She smiles at his sentimentality]. Besides, you may be too bold. Your mother is not to be trifled with when she's angry.

VIVIE. You can't frighten me, Mr. Praed. In that month at Chancery Lane I had opportunities of taking the measure of one or two women v e r y like my mother. You may back me to win. But if I hit harder in my ignorance than I need, remember it is you who refuse to enlighten me. Now, let us drop the subject. [She takes her chair and replaces it near the hammock with the same vigorous swing as before]. (I,6)

Her sensitive and strong view provides her with power to dominate males. Praed and Frank cannot escape from female dominance. She always keeps them under her control. She wants to extend the dominant feminist role. She leads a happy life without being victimized by male subordination. She remains supreme to both male. She never surrenders to patriarchy. She succeed in her attempt of discarding the masculinity. The hidden maleness supports Vivie. Despite their hunting desire upon her, she remains single, pure as nature. The idea of remaining single under male culture projects her feminist ideology.

Vivie remains independent. She has greater knowledge than her followers have. No man seems able to defeat her. Her boldness, audacity, confidence and straightness keep males under her disguise. Here, the ideas of Andrea Dworkin coincides with that of Shaw's idea on woman. Andrea Dworkin writes- "Feminist project to end male domination" (Ruthvan 440).

Similarly, Shaw's Vivie projects for male domination. She stands on a higher ladder than her own counterpart. She was a vigorous, realistic woman. Praed appreciates her:

PREAD. I declare you are the most splendidly courageous woman I ever met.”

(II. 39)

Vivie is a lady of courage and intelligence. She has fulfilled Shaw's search of a new woman to fight against contemporary patriarchal society. In Vivie's views, men have destructive nature who always pull down women in sloth. They try to dominate woman. She wants to live an independent life. In England, women have to depend on men's income for livelihood. Whatever the values may be, Vivie decides to leave her own mother and live independent life. Masculine supremacy hunts her from the begin of her career. With boldness and courage she challenges the male supremacy.

Vivie dislikes her mother's profession and will do another job which is self-respected one. She tells her mother good bye and says not to disturb her. This courageous voice makes Vivie, the strongest woman. Vivie wants to stand independently and wants to emancipate from the worse society which has been overcome by her mother. Threatening her mother, she threatens the whole corrupt society, she applauded:

VIVIE: By my work is not your work, and my way not your way. We must part. It will not make more differences to us: instead if meeting one another for perhaps a few months in twenty years, we shall never meet: that's all.

(IV.48)

Vivie expresses her strong feelings. She is about to leave all besides her mother for her courageous and moral feeling. Shaw here might be showing that Vivie would have been bold and revolutionary as such even she had had her father. She thinks some of her mother's ideologies might be the remnants of patriarchal system, she should not go after them. Marry Wollstonecraft in *Vindication of the Rights of Woman* says “I shall first consider women in the grand light of human creatures, who in common



with men, are placed on this earth to unfold their faculties: and afterwards I shall make particularly point out their peculiar designation” (qtd. in Ruthvan 459).

Shaw views women as woman idealized by Mary Wollstonecraft. Women are the same creature as male. Vivie is a strong woman whom Shaw has never born in his plays before. Shaw in *Intelligent Woman's Guide* says: “In order to become fully human, a woman may have to break all kinds of moral, social and religious taboos” (qtd. in Walters XXXV). He offers full power and authority to women to rectify the vices of the society.

In cultural construct the roles of femaless are made distinct than that of males. But the bold lady Vivie struggles for her identity. She challenges the man made culture which tries to subvert her. Masculinity is hunted by femininity. Female can be superior to male if they are provided with equal knowledge and education. Mrs. Warren educates her daughter to free her from the bondage of male supremacy.

This philosophy of Shaw comes through Vivie's mouth. Vivie respects the world and so she challenges the world and tries to change the existing order. She gives the new, courageous knowledge for every woman of England. She emancipates not only herself but the woman who represents the contemporary society.

These women character's dialogues inform us that they fight against patriarchal society and emancipate themselves from the fist of male counterparts. Further, it shows that if women are given equal education and freedom then they will surpass their male partners. They can rule the house and family as well as can stand as a good citizen.

The plays clearly show that creation, domestication, encouragement, success and many other aspects of life all mostly depend on women. If women are provided with equal facility as males are, they will automatically prove their superiority upon

males. Without women the creation and peace will not be there and only destruction will follow. Thus, women are superior to men in every aspect of life. Shaw's female characters like Candida, Vivie and Mrs. Warren have been rated as superior because of their activism carried out by ignoring patriarchal norms and values. The analyses and interpretations clearly prove that a lot of vices are present in the patriarchal society regarding the gender discrimination. These vices can be treated if females are granted the rights and freedom to carry out their activism aimed reforming traditional social system.

### Chapter 3

#### **Female Autonomy and Its Outcomes in *Candida* and *Mrs. Warren's Profession***

The present research started with the motive that G.B. Shaw's plays namely, *Candida* and *Mrs. Warren's Profession* are the exemplary works asserting that female supremacy brings great reforms in the society. Candida from the play *Candida* and Mrs. Warren and Vivie from *Mrs. Warren's Profession* are the major feminist characters chosen for discussion. Shaw's creation of these characters is to prove that females can do any jobs as efficiently as the males can and that assignment of power to females brings better results than confining power to the males. The discussion has concluded that these characters have acted as the expectation of the playwright.

The female characters in the plays under discussion use their physical, mental and spiritual power to make repel the norms and values of patriarchal system back. This way or that way these female characters control the mobilization of the males and keep them in their grip. Females in the plays have been presented to bolder, more intelligent, more fearless and far-sighted than the males, who are described as timid and emotional. These female characters have been able to exercise their power on the males to the fullest extent, and as a result they have quieted their counterparts.

Shaw seems to be fully supporting these female characters and gets pleased with his characters. As described earlier, Shaw is a socialist writer who has been trying to create a society where there is no inequality between men and women. The same views have been expressed in these plays. By applying French Feminism, the texts have been analysed. The author has beautifully critiqued the patriarchal society by creating a society with no demarcation lines between males and females. All his characters, both males and females, look satisfied with their status and life style. Shaw's intention behind this is to prove his ideology that pleasanter social systems are

created if power is granted to females. They sound, as he claims, emotionally stable, temperamentally tolerant and intellectually creative.

The study has fulfilled the objectives set at the beginning of the research that the female supremacy has established better world and that Shaw favors female marginalization as he himself was a socialist. He sees male-female discrimination as a social evil, and its eradication brings better results. The female characters have been able to establish matriarchy opposing and uprooting the existing patriarchy and its vices.

The production of the major plays, *Candida* and *Mrs. Warren's Profession* secured Shaw's position as the greatest playwright of the twentieth century. His dialogues reveal his own way of life. His original inspirer of his writings was his own mother. The painful and happy incidence of his life shapes his plays. The respects for women which was hidden in his mind encourage him to write plays for woman's freedom. Shaw's characters are related to his own life. Shaw has the idea of freedom for women. The patriarchal society may bring the anarchy in the society, he views. Shaw's conception of life is to evolve the inner force which can overcome the most difficult situation. The original ideas of supporting women's freedom motivate him into writing the plays in support of female emancipation. Thus, he creates a male dominated world where women are made superior in all respects to male counterparts.

As a social critic, Shaw tries to eradicate the vices of the society. The patriarchal dominance is a social vice, which is an incurable disease. He regards women as the superior being who can guide the male. He tries to change the society, which we can grasp after reading his plays. Female is the indicator of the success and failure of a man's life. Woman's instincts are more compelling; their wills are more determined their sense of reality more vivid. The force of creation in them is stronger

than in man. She is the pursuer whereas man is pursued. Shaw's male characters are easily defeated by females.

Likewise, Vivie is also an embodiment of Shaw's feminist ideology. They are the courageous ladies and avenge the patriarchal society for the freedom of woman. Vivie is a new woman, who has the courage to seek vengeance on the male dominated society which subordinates the female counterparts.

From the analysis, it is obvious that Candida and Vivie are twentieth century women. They stand for themselves and in turn, they guide the whole feminist ideology with courage and intelligence. Thus, the research has come to the conclusion that Shaw is a feminist and his female characters overcome patriarchal power by constantly rebelling against patriarchal dominance.

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